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ABSTRACT

This collection of seminar papers is concerned with the presentation of emotions on the screen, the emotional impact of such presentations on young children, and the use of children's televised drama to foster the development of emotional sensitivity. Also considered are differences in the violence depicted on Japanese and American television, and areas in which researchers and producers can cooperate to reach common objectives. Two of the papers present analyses of a children's cartoon serial named "Heidi" and the real-life film titled "Big Henry and the Polka Dot Kid." One of the analyses is an interaction analysis of social behavior and the other is a psychological analysis. Other papers present a developmental view of the impact of television on children's emotions; a discussion of the differences between real drama and kitsch; a description of the use of children's television drama in the East German television organization to develop and educate children's emotions; a comparison of pain, aggression, and identification with aggressors and victims on television in Japan and America, accompanied by a discussion of possible reasons for the differing crime trends in the two countries; and an outline of emerging areas for cooperation between educators and television producers. A brief summary of the main points of the group discussions in the seminar is provided, along with a list of the participants and their addresses. (Author/SS)

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Emotion as a Means of Dramaturgy

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Zusammenfassung
Summary

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PROGRAMME :

MONDAY, JUNE 18, 1979

o9.oo	OPENING OF THE 1979 PRIX JEUNESSE SEMINAR
o9.15	" HEIDI " SCREENING
o9.45	INTERACTION ANALYSIS Dr. Margot BERGHAUS, University of Hamburg
1o.15	PSYCHOLOGICAL ANALYSIS Drs. Ellen & Terje HARTMANN, University of Oslo
1o.45	B r e a k
11.oo	" BIG HENRY AND THE POLKADOT KID" SCREENING
12.oo	INTERACTION ALAYSIS Dr. Margot BERGHAUS
12.3o	PSYCHOLOGICAL ANALYSIS Drs. Ellen & Terje HARTMANN
13.oo	L u n c h b r e a k
14.3o	" THE IMPACT OF TELEVISION ON CHILDREN'S EMOTIONS: A DEVELOPMENTAL PERSPECTIVE" Lecture with programme examples given by Profs. Dorothy & Jerome SINGER, Yale University
15.45	B r e a k
16.oo	GROUP DISCUSSIONS
17.oo	PLENARY SESSION: REPORT ON GROUP WORK DISCUSSION OF OPEN QUESTIONS

TUESDAY, JUNE 19, 1979

o9.oo	" EMOTION AND QUALITY " Lecture with programme examples given by Ruth BOSWELL , Thames Television, London
1o.15	B r e a k
1o.3o	" THE USE OF EMOTION IN CHILDREN'S TELEVISION DRAMA IN THE GDR-TELEVISION ORGANISATION " Lecture with programme examples given by Beate PETERS-HANSPACH, GDR Television, Berlin
12.3o	L u n c h b r e a k
14.oo	" PAIN, AGGRESSION, IDENTIFICATION - AGGRESSORS AND VICTIMS ON JAPANESE AND AMERICAN TELEVISION " Lecture with programme examples given by Prof. Sumiko IWAO, Keio University, Tokyo Prof. Ithiel de SOLA POOL, MIT, Cambridge, USA
15.45	B r e a k
16.oo	GROUP DISCUSSIONS
17.15	PLENARY SESSION: REPORT ON GROUP WORK DISCUSSION OF OPEN QUESTIONS

WEDNESDAY, JUNE 2o, 1979

o9.oo	" FROM THE JOINT WORKSHOP OF RESEARCHERS AND PRODUCERS " Lecture with programme examples given by Dr. Edward L. PALMER, Children's Television Workshop, New York
1o.3o	B r e a k
1o.45	GROUP DISCUSSIONS
12.oo	L u n c h b r e a k
14.oo	PLENARY SESSION: REPORT ON GROUP WORK DISCUSSION OF OPEN QUESTIONS
15.15	B r e a k
15.3o	FINAL DISCUSSION WITH ALL SPEAKERS Chairperson: Prof Dr. Hertha STURM University of Munich/Internationales Zentral-institut für das Jugend- und Bildungsfernsehen

Dr. Ernst EMRICH
Secretary General of the
PRIX JEUNESSE Foundation

In opening the 1979 PRIX JEUNESSE SEMINAR, Dr. Ernst Emrich welcomed the 120 participants - an international group of producers, researchers, and expert journalists from 36 countries. Following his words of welcome, he provided a brief introduction into the subject of the Seminar: EMOTION AS A MEANS OF DRAMATURGY.

- We are not only concerned with the presentation of emotions <u>on</u> the screen, but rather we are equally concerned with the emotional impact such presentations have on young viewers.
- We must consider how the young viewer becomes involved in what he sees and in what television producers offer him.
- We must consider whether presentations of reality and fiction (in the form of games and plays) are both equally suited to give children and young people an idea of real life.
- We must consider how the creation of typologies and differentiation can go together - how do similarities and contrasts relate to one another?
- We must consider questions of ethical and aesthetic quality, ie the responsibility of the producer for the contents of his programmes. This also raises the issue of good taste and the attractiveness of bad taste.
- We must consider to what extent emotional responses are based on general anthropological conditions, or to what extent they depend on the cultural conditions typical of different cultural groups.

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- Last but not least, we must consider all the other issues that follow from the papers presented. We must also consider the issues and questions the participants have brought with them in the context of the subject matter concerned, and we must consider the points which result from talks and discussions in the course of the Seminar.

SOCIAL BEHAVIOUR IN TELEVISION FILMS - AN INTERACTION ANALYSIS - "HEIDI" and "BIG HENRY and the POLKA DOT KID"

Dr. Margot BERGHAUS
University of Hamburg

Synopsis of the films:

1. "HEIDI", a Japanese cartoon serial based on a Swiss story; title of this episode: "A NEW LIFE", duration: 30'

Aunt Dete takes Heidi to Sesemanns' house in Frankfurt, where she is supposed to play with Clara, a paralysed girl. Miss Rottenmaier, Clara's governess, dislikes Heidi from the very beginning. She is nasty and cold to Heidi and she keeps on complaining about things Heidi does. As a result, Heidi never feels at home in the large house and the city, which she cannot understand. She feels locked up. Even though Clara and Sebastian, the butler, are friendly and nice to her, she is still homesick. Heidi tries to escape by dreaming of her home country - the Swiss mountains, where she lives with her grandfather, grandmother, Peter, her friend, and the animals. She decides to return immediately. But when she tells Clara she is going back, Clara is very sad. Heidi feels sorry for poor Clara and promises to stay on a bit. - As a gift for her grandmother, Heidi tries to collect a supply of white breakfast rolls. But Miss Rottenmaier catches her and scolds her for what she has done.

2. "BIG HENRY and the POLKA DOT KID", a Canadian real-life film, duration: 60'

Like Heidi, Luke is an orphan. Leaving Toronto, he

goes to see his Uncle Henry, a farmer, who has a large timber farm. Uncle Henry is the Big Boss in the area - whatever he says is the law. And his principle is that people who don't work shouldn't have anything to eat, either.

Right from the start, Uncle Henry tries to intimidate the little boy by his strict rules and principles. On the other hand, however, he gives Luke a lot of his time and shows him in his rather rough manner that he really likes him. Luke, nevertheless, does not understand his uncle and the way he acts - in particular he doesn't understand why his uncle wants to have an old farm-dog killed. Luke tries to support his aunt, but Uncle Henry refuses to give in: The dog is blind and absolutely useless - so he's got to go! Luke succeeds in saving the dog's life on several occasions. Following a dramatic underwater adventure in which Luke risks his life in order to save the dog from the bottom of a lake, he and Uncle Henry have a very important discussion. Luke has already asked Edwina, one of his neighbours, for her advice - and she has told Luke to beat his stubborn uncle with his own weapons: Luke tells Uncle Henry that he has now got a job, so that in future he can pay for the dog's keep himself. Uncle Henry accepts this proposal in order to keep his face, but it also becomes quite clear how relieved he is to see that the problem has now been solved and that everything has turned out all right for Luke.

<u>The interaction analysis of "Heidi" and "Big Henry and the Polka Dot Kid" is based on the following theses</u>:

1. Emotions presented on the screen induce emotions also in front of the screen, ie with the viewer. (In introducing her paper, Dr. Berghaus stated that she had not had an opportunity to include the audience in her study.)

2. The emotions experienced by young viewers are induced not only by the emotional details presented in a film, but also and to an even greater extent by obvious tensions between people who cannot avoid becoming involved with one another - people, therefore, who must find a solution to their conflicts either themselves or with the help of the other characters in the film. In the "Heidi" episode presented by Dr. Berghaus, these conflicts involved a struggle for power and dominance. The same applies to the "Polka Dot Kid", where the dispute between an adult and a child constitutes a kind of struggle for power.

3. In the case of the "Heidi" serial, the tension and emotions created in the episode shown are merely the "shell" that surrounds an ideological message - a message that creates irrational and "mythical" feelings with the audience and in particular with the adult viewer. In the case of the "Polka Dot Kid", there is also a similar perspective underlying the story as such.

<u>Some comments on the application of a quantifying interaction analysis designed to provide data on social relations in films</u>:

In the present context, an interaction is understood as any kind of activity on the part of one person directed at or orientated towards another person, such as a sentence, an exclamation, a gesture, etc. All activities of this kind were therefore noted.

Other data were also registered a) who the activity was directed to

b) who the active person was

c) the quality of the story in terms of the struggle for power between individuals.

Almost 60 % of the statements made by Heidi - and 55 % of the statements made by Clara - express definite and very clear feelings, such as happiness, sadness, anger, resignation, disgust, peace, fear, surprise. The cartoon technique is therefore used to create exaggerated clichées: Emotions become loud (exaggerated giggling and laughing) and clear (big tears running down Heidi's face). All of the characters convey definite emotions, as we can see most clearly in the case of Miss Rottenmaier, who emanates a constant atmosphere of anger, disgust, and arrogance. As a result, the many versatile elements required to characterize an actor in real life are reduced to just a few aspects in this cartoon, these aspects then being presented in a very direct and even exaggerated manner.

In all, 323 activities were noted in this episode of Heidi. At a total of 130 interactions, Heidi ranks far ahead of the other characters, with Clara (who addresses others 64 times) coming in second place. Sebastian (49 interactions) and Miss Rottenmaier (48) follow next.
Heidi also comes first as the addressee to whom such interactions are directed. She is addressed - either verbally or by specific activities - no less than 127 times in this programme.

Applying a profile of 10 interaction categories ranging from aggression to subordination as the two extremes, Dr. Berghaus then specified the quality of the modes of behaviour presented in the film:

Heidi is inclined to give in and thus expresses insecurity and fear. This obviously reflects her current situation in life, as she is living with strange people in a strange city. We find these qualities particularly often when Heidi is interacting directly with Miss Rottenmaier. Many of Heidi's activities (almost 60 %) are nevertheless well-balanced, friendly, and self-confident,

in particular when she is communicating with Clara.

Clara is neutral, well-balanced, interested, and co-operative. She expresses an atmosphere of superiority or dominance only in very few cases (14 %), while at the same time she shows very little resignation or submission to the people around her (13 %).

In more than 80 % of her verbal or other interactions, Miss Rottenmaier is arrogant, schoolmasterly, provocative or aggressive. She therefore shows people around her that she wants to have all the power and dominance herself.

This brings us to the conclusion that the viewers' sympathies are exactly the opposite of the characters' formal power positions. Heidi, who possesses no power at all (at least no visible power), is supported by a wave of sympathy and personal feelings. Miss Rottenmaier, on the other hand, is a typical dictator unable to understand a weaker person's position. She thus applies absolute standards and demands total submission.

Ideological implications and concepts

In the opinion of Dr. Berghaus, Heidi and Miss Rottenmaier, the two antagonists, symbolize two different life-styles. Miss Rottenmaier is a typical representative of city life: she is cold, stubborn, without humour, evil, and unemotional - in fact she has no emotions whatever. Clara, on the other hand, is nice, but weak and paralysed - she has no physical strength. Sebastian, the butler, is always forced to give in to others and thus plays the role of the underdog - he has no self-determination and cannot take a stand of his own. In contrast to these "city people", Heidi and the people living in "her" mountains are emotionally and physically intact - they are quite healthy in physical, mental, and social terms. They therefore form a symbiosis with

nature and animal life, from which they also draw their own personal strength.

Dr. Berghaus emphasized that the specific activities and interactions presented in this episode of Heidi could all be interpreted on the basis of this underlying concept: The visible characterization of the individual characters, ie the rational element, corresponds to the emotional, "mythical" and ideological element.

The interaction analysis of "Big Henry and the Polka Dot Kid"

Compared with the Heidi film, the interaction analysis of Big Henry and the Polka Dot Kid shows that emotions and feelings need not necessarily be visible, audible, and observable - rather, they can also be hidden away below the surface, where these emotions cannot be detected so quickly by the audience. As a result, only 34 % of Luke's interactions are accompanied by emotions, the corresponding figure for Edwina, his adult girlfriend, being 25 %, while only 16 % of Uncle Henry's interactions include an emotional element.

This indicates, therefore, that the characters' emotions are generally hidden within the story itself, so that the viewer has to interpret what he sees and hears in order to understand these emotions. Contrary to the cartoon technique, there is therefore no direct link between the characters' and the viewers' emotions; rather, such emotions and the underlying message are conveyed indirectly by the viewer first having to understand and "digest" the story.
An example: Uncle Henry is really taken aback when Luke tells him that he will pay for the dog's keep in future. Nevertheless, Uncle Henry does not express his feelings directly - all he does is hit his thumb with the hammer. - In fact, we find this indirect expression of emotions

very often in the case of Big Henry, particularly when the emotions he has are positive. When he has negative emotions, on the other hand, he expresses what he feels very clearly and directly by bossing people around and telling them what to do. In this respect, therefore, he resembles Miss Rottenmaier, Heidi's grown-up antagonist.

A qualitative study of these interactions

Big Henry's behaviour shows that he is very arrogant and dominant in the way he treats people. More than 40 % of what he says and does has the one and only purpose of expressing his superiority and power over others. Looking at the characterization profile, we find that most of his activities come within the category of "pretention". With Luke, on the other hand, the situation is different: 22 % of his actions are merely expressions of consent and giving in, which means that he is "giving in to the activities, demands, and influences of his partner in interaction". Most of Luke's actions, however, are well-balanced, self-confident and partnership-orientated (60 %). Edwina, incidentally, has an even higher rating of such positive actions: Without her comfort, consolation, and practical advice, Luke would not have been able to solve his problem.

The film's implications and concept

As in the case of the Heidi film, the struggle for power between Henry and Luke is more than just a conflict between these two fictitious characters. Rather, it signifies a far more fundamental dispute: On the one hand the adult living in a place he dominates - a place where he makes the rules and tells people what to do. (An additional point in this context is that this rigid system even becomes a kind of prison also for the man who makes the rules.)

On the other hand there is the innocent child that queries these rules and standards. And by rejecting the rules and refusing to obey them, the child does not only prove his own strength and convictions: He also "releases" the adult from his stubbornness and the inhuman restraints he has imposed upon himself.

PSYCHOLOGICAL ANALYSIS "HEIDI" and "BIG HENRY and the POLKA DOT KID"

Dr. Ellen HARTMANN
Dr. Terje HARTMANN
University of Oslo

Most stories for children - and this also applies to Heidi - try to show how parents and children can solve the conflicts they may have in life. By making an orphan the heroine of a story, the producer can legitimately justify the existence of a rather nasty governess. Such substitute characters, who are not "real parents" allow children watching television to freely express their hostile feelings that they may have due to the frustation their own parents sometimes cause them, without however realizing at the same time who these negative emotions are directed against. In this way the children can avoid a conflict of loyalty with their own parents. - The speakers expressed the opinion that loyalty is one of the major factors of socialization: The loving faith a child has in his parents; the faith he grows up with; the faith with which he gets to know the world, in which he then behaves the way his parents have shown him.

The Heidi cartoon uses one of the most fundamental mechanisms of defence: all the characters are simply subdivided into good and bad. As a result, a small child watching this programme will feel that the mother, who is sometimes nice and appreciates what children want, while sometimes she is also frustating, is really two different persons. The child thus retains the image of the "bad" mother as a separate element that clearly differs from the good mother. In the case of the Heidi cartoon, Miss Rottenmaier embodies the typical "bad" mother: She regards Heidi as naughty and disobedient - and everything Heidi does which she cannot

understand herself is regarded by Miss Rottenmaier as a token of Heidi's disobedience.

Heidi's fate also has another function on another level - to show the audience at home what great contrasts there are between different life-styles. Miss Rottenmaier, in turn, shows young viewers that their own mothers, despite all the mistakes they may make, are still better than a governess. Miss Rottenmaier therefore enables young viewers to compensate their own situation and possible dissatisfaction. As the speakers emphasized, one of the effects of the film is that it subdues the relative dissatisfaction of the young viewer with his own parents, as he sees that Heidi is far worse off than he is himself.

Many children living in our cultural world are able to identify with Heidi and appreciate her life and experiences with Miss Rottenmaier. The speakers therefore expressed the assumption that the pity many children feel for the small and unhappy heroine is accompanied by a certain amount of justified and understandable self-pity. Heidi's sudden move to a completely different environment and the fear and confusion she experiences in this process, is also something most children can appreciate and understand. In the opinion of the speakers, therefore, this problem of having to give up your roots and move to a new environment, which the programme presents very clearly, is actually a condensed-form presentation of the socialization process: While this process is far slower in real life and involves many more small steps and increments, it can still create the same chaotic tension with a child.

Many children are often confronted by the fact that their parents and they themselves live in two different realities. The speakers refer to this as an "experience conflict" which, while inducing children to

think and learn, may also be very painful, particularly when children have to find out that their own images and concepts are worthless. This universal conflict was indeed regarded as particularly drastic in the Heidi programme.

In summary, therefore, the programme comprises a number of typical childhood situations and emotional conflicts which give the young viewer an opportunity to deplore his own more or less miserable situation. This, in turn, might also have a kind of cathartic effect on young viewers.

In Big Henry and the Polka Dot Kid the basic subject is the same as in Heidi: How children have to adapt to the reality of adults. On the other hand, however, Heidi and Luke take entirely different approaches in overcoming this experience conflict: While Heidi retires to her dreams and fantasies, Luke is active. In the Polka Dot Kid programme, therefore, we find a higher degree of psychological realism than in Heidi - in other words, the programme reflects a later phase of development in which children do not simply subdivide experiences with others into "good" and "evil", but rather where they try to understand that one and the same person can sometimes be good and sometimes bad.

This film shows that a child may be disobedient and nevertheless loyal to a certain person. The child, therefore, does not necessarily do what the adult has told him - he does what the adult really expects of him, even if this has not been said expressly. It is a well-known fact that people in a conflict situation often convey a kind of dual message, one of which is conscious, the other sub-conscious. Children, in turn, are very clever in receiving and understanding the sub-conscious message. In many cases they even regard

this message as the real one, presumably because it is linked with strong emotions.

The conflict between obedience on the one hand and love/loyalty on the other continues throughout the entire film like a kind of golden thread. The viewer soon realizes that the boy does not want to save the dog merely on the dog's own behalf. Rather, he also saves the dog in order to help his uncle, because in reality Big Henry does not want to get rid of the dog: He only has problems in admitting that he would actually like to keep the dog, as he cannot escape from his puritan concepts and lines of thought. As a result, therefore, this conflict of life and death takes place not only between the boy and his uncle, but also within Big Henry as an individual.

The superficial message, of course, involves a family conflict concerning a pet - and is therefore a message many children can understand and recognize. So far, so good. What the speakers regretted, however, is that the underlying moral requires the child to manipulate adults in order to get his own way. (This, therefore, is a kind of adaptation of the weaker person to the reality of the stronger person.) It should also be considered in this context that an individual who is frightened into assuming the peculiar views of other persons will often be very skillful in understanding and appreciating others, but then has to give up a lot of his own energy due to this process of adaptation, and thus forfeits his own creativity. - With this in mind, the advice Edwina gives the boy to try and understand and appreciate Uncle Henry's thoughts and concepts is not really as recommendable as it might appear at first sight: Because this is how a person living in suppression will learn to adjust to unbearable conditions.

Since mothers often tell their children to be more "diplomatic" with their overworked father, we may assume that many children will understand Luke's way of handling his uncle. The speakers regarded this solution to the problem as irritating, particularly as it was certainly not a coincidence that this advice was given by a woman. In fact, this film shows the hierarchical position of women in accordance with standard and common clichées: Women have power all right but only in a kind of hidden and cunning way. This was therefore regarded as a shortcoming of the film, although the speakers were quite aware of the fact that this clichée is reality in many families.

Among other things, it was felt that Big Henry and the Polka Dot Kid creates strong emotions with its audience by superficially presenting something evil that then turns into something good. The film appeals to the most prominent emotions in human life - love and aggression, life and death. The conflict between these contrasts is then solved by determined action.

(Drs. Ellen und Terje Hartmann work as clinical psychologists and are concerned, in particular, with mentally impaired children living in problem families.)

THE IMPACT OF TELEVISION ON CHILDREN'S EMOTIONS: A DEVELOPMENTAL PERSPECTIVE

- With programme examples -

Prof. Dorothy SINGER
Prof. Jerome L. SINGER
Yale University, New Haven, USA

As an important ingredient and element of our environment, television has become a kind of environmental problem: Quite possibly, it influences the development of children to a hitherto unknown extent. We may assume, therefore, that children who watch television day in and day out and thus draw many emotions from this medium, also experience an effect on their emotional life and fantasy. In this context the speakers referred to a study published this year by Hollenbeck and Slaby. This study shows that 6-month old American babies "watch" television for more than one hour a day on an average. In fact, in the families Hollenbeck and Slaby observed, the television set was switched on between 4 and 6 1/2 hours every day. Another study shows that communication between mothers and very young children is interrupted whenever they watch television together.

The speakers therefore referred to television as "a member of the family". Television requires attention, it arouses emotions by sudden changes in scenery, voices, noises, and music. On the other hand, however, this member of the family does not respond to what children want to say or do. - There is no doubt, therefore, that television is the main source of "visual and verbal information" for the children growing up in millions of American households. And these children are getting this visual and verbal information from a form of communication that shows them all kinds of subject matters and expressions, but does so quite arbitrarily without

referring in any way to the children's needs.

A particularly important factor in this context is the close connection between emotions, on the one hand, and information processes, on the other. People gain their experience by way of anticipation and by memorizing definite patterns of behaviour that they can then retrieve from their memory whenever necessary. On the other hand, however, people may respond in the following way when they are presented with something entirely new:
If such new - and simultaneously unclear - information is conveyed so quickly that the recipient cannot measure it on the basis of existing patterns of experience, his response will be surprise and amazement or fear and anxiety.
If this information then remains unclear and incomprehensible without any clarity being provided, the response will be one of anger, sadness, or great unhappiness.
If new information is conveyed bit by bit or step by step, the general response is one of interest: People want to know more about the subject - they are curious and they experience a pleasant feeling of expectation.

If, on the other hand, something new and initially unclear is suddenly compared with something we already know, the response is joy and happiness: people will laugh or smile.

Since children grow up with television nowadays, some contents and peculiarities of the medium are quite well-known to them. On the other hand, however, Piaget's findings on the structure and procedure of human development are still applicable today: In the various phases of development, the child's ability to learn and take up information (and this also applies to experiences conveyed by television) is not developed to

a sufficiently high standard which would allow the child to perceive what he sees with genuine versatility and to grasp intellectual or moral issues.

In the case of television, we can draw the following conclusions on the basis of the cognition/emotion theory:

1. Compared with the cinema or theatre, television reduces the emotional response of adults and adolescents by reducing the scope of new situations (which actually have many aspects to them), and by making everything visible smaller until it is the size of a wooden box.

2. Rapid changes in scenes and background noises, as well as the background music, require the viewer to be very perceptive and make television particularly attractive for children. In the case of a small child, these effects may even induce a mode of perception similar to stupor.

3. Children's programmes must be age-specific in their styles and production. They should therefore be in line with the various phases of development a child goes through.

4. Since the medium is not only convincing but also reaches many children at home, whose parents are not able to offer a lot of experience on the world, television has an important task in education and socialization. Provided it makes due allowance for the various stages of development, it can indeed contribute to presenting the world outside in a clear and understandable manner, while at the same time arousing a child's imagination and emotional life in a positive sense.

Recent research projects and their results:

From 1977 to 1978, Professors Singer observed 140 middle-class children in the 3 - 5 age group in order to establish the connection between their viewing habits at home, their behaviour in games, the way they expressed emotions, and their social behaviour at nurseries. In the meantime the speakers have received a comparable study conducted with 200 children from low-income families. The results of both studies indicate that so-called heavy watchers tend to be aggressive and opposed to their environment, particularly if they watch action films actually intended for adults or contest-like games. Children who watch very many age-specific programmes orientated to the world of the child, on the other hand, tend to be imaginative and express happiness and interest at the nurseries they attend. They are also more inclined to cooperate with other children.
These research findings therefore indicate that there is a connection between a rich world of child imagination, on the one hand, and constructive behaviour in games, pleasant feelings, and the avoidance of irrationality,fear, and sadness, on the other hand. Such positive attitudes and modes of behaviour are in fact also expressed more often and to a greater extent by children who watch television very little.

In the light of this situation, the speakers said it was imperative to have more programmes produced specifically for pre-school children and children who have just started school - particularly as such programmes will help them in their positive emotional development. These programmes should therefore promote children's imagination and social behaviour, thus having a positive effect on their interaction in games and with other children in general.

The speakers then referred to "Mr. Rogers' Neighborhood" as a typical example of a good programme for very small children. A study has in fact shown that a well-conceived programme made for a specific age group can arouse the attention and interest of young viewers just as effectively as commercial cartoons.

To conclude their paper, the speakers presented four projects and some short excerpts of typical programmes. The objective of these projects is to allow children in various age groups (pre-school children all the way to teenagers) to develop a better understanding of the television medium. The speakers are of the opinion that television is well suited to show children how to handle their feelings - anger, aggressions, rejection, frustation, failure. They also feel that television can provide models for the development of social behaviour, such as the ability to share things with others, cooperation, faith, and confidence. In fact, this potential inherent in the television medium has been proved by courses given to pre-school and primary school children: The children attending these courses were shown short films on the modes of behaviour just indicated, prior to which they had been prepared for the subject matter to be presented. Afterwards various exercises were conducted to determine the effect of the films.

Other experiments involving school children have dealt with subjects such as the production of programmes, camera effects, the distinction between reality and imagination, commercials and advertising programmes, aggression, and clichées. Special films have also been made for teaching purposes.

On the basis of the experience they have gained in the course of these projects, the speakers feel that television should certainly be used at school, provided

this use is kept within certain reasonable limits. When used properly, therefore, television allows children to see and experience something together - it allows them to share an emotional experience which can induce discussions and, possibly, cause children to change or modify their attitudes.

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EMOTION AND QUALITY
- With programme examples -

Ruth BOSWELL
ITV-Thames Television, London

Most children have the ability and the need to retire into their own world of make-believe where they can allow their imagination to act freely and where they experience things they would never dare to talk about. This rich, lively, and personal world of children is therefore the target that the producers of children's programmes should try to reach.
Ruth Boswell emphasized that she always had this objective in mind in her work as a television producer. She also realized how difficult it is to gain access to the private world of children, their "remote citadel". - In the course of her paper, she presented, among other things, some sequences from the children's film "EM" (based on a short story by Joan Aiken), in which the world of child fantasy is allowed to develop very clearly and without grown-up restrictions.

A synopsis of "EM":

Em is an orphan fostered by the authorities on Mrs. Vaughan, a cruel and disagreeable woman who takes her in only for the money it will earn her. Em makes two friends - a stray cat to which she can give her love and an old beggar who plays the flute. The old beggar gets Em a history book from the library. It tells the story of a British tribe making a last stand against a neighbouring enemy. In her miserable situation, Em retires more and more to her world of fantasy and make-believe: The beggar becomes King Cunobel, Mrs. Vaughan the invading enemy, and her son Colin, who is the leader of a gang of local toughs (and keeps on threathening Em and her cat) is the army. From her

only shelter in this hostile world, an old, disused telephone box, Em contacts King Cunobel and warns him that the enemy is at hand. Fantasy and reality then develop parallel to one another: Cunobel's enemies come closer and closer, and so do Colin and his gang. As the story draws to an end, reality and fantasy therefore become increasingly simpler: Cornered by Colin and his thugs, Em changes into the heroine that she has always been in her day-dreams. By the power of her imagination, she changes the stray cat into a tiger that chases off Colin and his gang. This experience gives Em such a lot of additional strength that she is now able to stand her ground without fear. And in the light of this unexpected change in the situation, Colin and his gang are forced to retreat.

Ruth Boswell felt that the presentation of aggressions, fear, and violence in "EM" went to the very limit of what you can tolerate in a film made for children. She felt that in a real-life story, in which the characters and situations really exist, it is impossible to apply what one might call "emotional anaesthetics" to present violence as something mild and unaggressive. On the contrary, you need a powerful and dramatic story in which contrasting feelings, such as love and emotion, are able to create attention. This is the only way to tear down the wall between the story presented on the screen and the child's reality, in this way appealing to the child's emotions.

To determine whether a children's programme arouses "genuine" feelings or not, one must consider the difference between a real drama and kitsch. As an example of such kitsch and the false drama that stands behind it, Ruth Boswell presented a scene from the programme "Horse in the House". (A girl saves her horse from a fire that has broken out in the stable.) - Ruth Boswell stated that it was not until she was in the process

of recording this fire scene that she realized what she was doing: She was trying to hook her viewers to the set by presenting to them an emotional experience merely for the sake of exposing them to it.

By definition, kitsch is something that is not truthful inside its context and characterization. It is the exaggeration of emotions in order to emphasize them, the attempt to heighten what is low key and to bash the viewer both by sound and picture. - Too much kitsch (a distorted image of human behaviour) may indeed prevent children from recognizing their natural feelings and emotions.

Ruth Boswell doubted whether it was possible to avoid the subject of death in children's programmes. - Social disaster, death, and illness do not occur with the frequency they once did for life expectation is now longer and illness more manageable. So children are not confronted with such events as often as they may have been in the past. As a result, death is "required" as a particular form of generating attention whenever one wants to arouse a feeling of pity for an actor in a story or play. One should nevertheless not exploit death as an element of drama, and one should not take on the role of a therapist and endeavour to present it in such a way that it produces a mild emotional anaesthetic.

In this context Ruth Boswell then presented three children's programmes which show death on the screen and, respectively, use it to solve a very deep mother/son conflict.

An interesting and significant point is that the two main examples screened at this PRIX JEUNESSE Seminar present the child as a victim. (Heidi, Big Henry and the Polka Dot Kid - and this also applies to a great

extent in the case of Em.) Children's programmes rarely present a child in a superior position - a child that is able to develop and experience his ideas and ideals without any restrictions. In the BBC production "Grange Hill", which is a story about life at a school, the children, however, are the winners. The programme presented by Ruth Boswell shows the big moment when the children discover that the adult they are confronted with cannot win in the long run. The children therefore experience and use their strength.

Another question that arises in this context is in how far and to what extent one may present the reality that children may experience in life. Just as there are some emotions people never talk about, children also have emotions that they hide from adults - emotions that might otherwise give them a feeling of guilt. And children will not talk about these emotions if they do not get some kind of initiative from the outside. One task of television may therefore be to present this private reality and to give it a certain amount of acknowledgement and recognition.

THE USE OF EMOTIONS IN CHILDREN'S TELEVISION DRAMA IN THE GDR-TELEVISION ORGANIZATION
- With programme examples -

Beate PETERS-HANSPACH
GDR Television

Following a lengthy description of her political viewpoint, Beate Peters-Hanspach provided a detailed description of the subject matter to be treated at the Seminar:

"Emotions belong to the inner values and structure of the individual and are expressed by what one might call a subject/object relation. They depend on the state an individual is currently in and therefore change whenever the motivation of an individual changes within a social context. The motives and needs of a person depend primarily on the specific conditions in which he lives and works. This is why emotions and their contents must be considered in close relationship with the existing society and, in particular, in connection with each class and its specific educational and training objectives.
Emotions are also one element in the process of recognition. Emotions and rational feelings constitute one inseparable unit."
- Proceeding from the basis of these fundamental considerations, Beate Peters-Hanspach then referred to the specific elements of children's films and their audience. (This is the age group from 6 to 13, ie the age group for which the Children's Drama Department of GDR Television produces programmes.)

Art has the primary task of avoiding a process of exaggerated "pragmatization" and of ensuring that children are able to develop and educate their emotions. To enrich human life through art, one requires

the ability to experience and enjoy life properly - and this means that children must be made receptive for valuable artistic experiences. The feelings and emotions they already have must be sensitized and their open and unbiased attitude, which is linked with sensible criticism, must be properly maintained. At the same time, these emotions and attitudes must be stabilized by conveying to children a certain knowledge in aesthetic matters.

As children often develop a never-ending desire for new stories, they may become uncritical in absorbing everything that is offered to them. The responsibility of the artist, therefore, is to make due allowance for these needs and expectations on the part of children in order to cultivate them accordingly.

Beate Peters-Hanspach felt it was wrong to rely exclusively on children's virtually unlimited ability to identify with others. This relegates art and makes it something that is merely suggestive - a substitute for reality and nothing else. The viewer forfeits his own identity and, consequently, his judgement. Emotions can deceive and seduce him, thus reducing him almost to a state of stupor. - While the child will look for a "model worth copying" up to the age of about 10, it is better to offer the child a hero whose actions he can l a r g e l y support. As soon as a child is able to establish and appreciate critical values, he will only identify partially with the heroes and characters he sees on the screen. This does not mean, however, that there are less emotions involved in this identification process.

Children love their heroes. Nevertheless, heroes should not be artificial characters that children will follow blindly - they should be characters that can be compared with others and that are within the

children's reach. Children, therefore, should be able to achieve solidarity with their heroes; they should be able to participate directly in what their heroes do, while maintaining their autonomy and independence. Another point is that children are disturbed by the mistakes their heroes make. They try to understand their heroes' shortcomings by appreciating their position both rationally and emotionally - and sometimes children even attempt to help their heroes by intervening directly in the plot of the story.

To be effective, a programme must allow a child to identify with one of the characters and express certain criticism at the same time. The child must therefore fluctuate between involvement on the one hand and observation on the other - between dedication and criticism. While one should not handle children too directly so that they get carried away by their emotions, one should also not be too complacent and stand-offish, as this would create a cold atmosphere. Producers should therefore try to reach the child and move his feelings.

In principle, the subjects, problems, and feelings to be presented in the context of children's programmes are the same as those presented in programmes for adults. It is a reality, after all, that adults and children live in one and the same world and that the generations have more in common than not. (Which means, in other terms, that although there is a generation gap, there are still many similarities.) Beate Peters-Hanspach thus rejects the opinion that one has to create or maintain a special world for children, in so doing protecting them from the hard realities of the grown-up world. What one must do, she said, is select those subjects and topics that lie within the range children can grasp and cover. One should not

give children any responsibility for things they are still too young to appreciate.

A rich world of emotion can be created by a rich world of stories. Children should not be deprived of feelings and emotions - particularly if we consider feelings such as joy, happiness, and optimism in life. The speaker stated, however, that it was important for her to protect children from the presentation of brutality, violence, and sadism.

On the basis of the points she made, Beate Peters-Hanspach arrived at the conclusion that emotions cannot be an independent means or "tool" of drama. Rather, emotions and their presentation are linked inseparably to aesthetic standards.

The speaker then summarized the concepts underlying her practical work in the following manner:

1. To use and master art and its expressions in such a way that the emotions presented create appropriate emotions with the viewer.
2. To avoid the temptation of going all-out to create a maximum effect at any cost.
3. To give the young viewer a certain amount of freedom in his active participation on the one hand and in establishing a certain distance from the programme on the other.
4. To observe the specific requirements of each age group and the social experience of the children concerned.
5. To present subjects in an appealing and concrete form.
6. To tell stories realistically and in a true-to-life manner.
7. To give the characters in a story - particularly the hero - an individualistic touch. (This applies both to the underlying plot and to the actor himself and his style of acting.)

8. To present conflicts and situations that reflect social relations and a societal background.
9. To present a clear and lucid plot, and not to turn a drama into a kind of "television puzzle".
10. To check all the means used - including the language, music, poetic, and fantastic elements - for the contribution they can make to the story and for their emotional contents.

In conclusion Beate Peters-Hanspach presented excerpts from 7 children's programmes produced by GDR Television: Present-day stories about children's experiences ("Brothers and Sisters", "Hiking North"), documentaries about Johannes Gutenberg and Franz Schubert, fairy-tale films, and a co-production with Polish Television entitled "Jozzia - The Delegates' Daughter".

PAIN, AGGRESSION, IDENTIFICATION - AGGRESSORS AND VICTIMS ON JAPANESE AND AMERICAN TELEVISION - - With programme examples -

Dr. Sumiko IWAO
Keio University, Tokyo, Japan

Prof. Dr. Ithiel de SOLA POOL
Massachusetts Institute of Technology, Cambridge, USA

Questions to be considered:

1. Is Japanese television really as violent as it seems to be when you compare it with Western World programmes?
2. If violence on television makes violence in everyday life increase, why is juvenile crime in the USA still growing although the presentation of violence on American television is subject to strict supervision? In Japan, on the other hand, where such supervision is not so strict, juvenile crime is decreasing.

In opening the paper, Professor Iwao first commented on the method applied: In all, the researchers analysed 139 programme contributions (all of which were "dramatic stories") broadcast within one week by five different television stations in Japan. The overall programme output covered in the study was therefore 89 hours and 10 minutes. 626 scenes presenting violence were determined. This is an average of 4.5 violent scenes in each programme and 7 violent scenes in each hour of broadcasting. Comparable figures from the United States compiled on the basis of studies conducted from 1967 to 1976 are (on an average) 5.2 violent scenes in each programme and 7.6 violent scenes in each hour of broadcasting.

These figures alone do not show why Japanese television is considered to be more violent outside of Japan. The situation becomes clearer, however, when one considers how this violence is presented: Professor de Sola Pool subdivides violence and its presentation on Japanese television into three groups:

1. "Random violence" - for example "humorous" forms of violence that one finds in cartoons and children's programmes: The victim is run over by a car and flattened out like a pancake. Then he gets up again right away as if nothing had happened. - A characteristic thing about this style of presentation is the lack of realism; in many cases the aggressors and victims are animals or objects.

2. "Intentional violence" - this kind of violence we usually find in thrillers which require violent scenes to justify their story: A burglar attacks a night-watchman so that he can rob the safe. - Here, the act of violence is shown in a realistic and unsentimental way.

3. "Tolerated violence" - this is characterized by the lengthy and usually emotional presentation of suffering as a result of violence. In old Samurai stories, for example, the hero is often victimized for a long time by his evil opponent, until he wins in the end, after all.

The speakers pointed out that while the first two kinds of violence were quite common in both countries, the third kind of violence - tolerated violence - is peculiar to Japan. It may therefore be assumed that when foreigners from the Western World express their surprise at the brutality presented on Japanese television, they generally refer to Samurai dramas which do indeed comprise many scenes full of bloodshed and suffering. In fact, these programmes describe in great detail not

only the suffering of the victim, but also the despair of his family and his friends. In the USA, on the other hand, the supervision of television violence has created a different situation: Here we hardly ever see the consequences of brutal physical attacks. There is hardly any blood and there are very few close-ups of the victim and the look of suffering on his face. Violence on US television, therefore, is "purified" violence. (Incidentally, the average length of a violent scene in a TV thriller is 19.3 seconds, while it is 32.2 seconds in a Samurai film.)
Similar results to those described above were also obtained in a comparison of foreign and domestic programmes broadcast in Japan.

So while programmes produced in Japan (ie thrillers and Samurai dramas) comprise a smaller number of violent scenes, these scenes are longer and more detailed.

The speakers then reverted to the original question - does the presentation of violence on television make young viewers change their behaviour?
Assuming that there is a link between televisin violence and juvenile crime, the authors felt that the wish to "imitate" others was an important aspect that had to be considered in trying to understand this problem. It is possible, they said, that the detailed description of the victim's suffering on Japanese television might suppress any "wish" to imitate violence. On the other hand, whenever television does not show how the victim has to suffer, this "lack" of reality might induce young people to think that violence is something very simple which can easily be imitated. This will naturally increase the number of viewers who then repeat in real life what they have seen on television. The speakers also referred to another point which they regarded as particularly important: The

fact that two countries, due to their different cultures, probably have different attitudes on what makes a brave hero. In contrast to American programmes, the good hero in Japanese programmes is more often the victim than he is the aggressor. This factor, the speakers felt, might prevent the imitation of brutality instead of promoting it.

Another theory claims that violence on television enables the viewer to overcome and get rid of his own aggressions, thus avoiding the outbreak of violence in real life. The speakers added, however, that this cathartic or "purifying" effect of television is now regarded as very unlikely in the USA, as there is no proof that television really has this effect. It is possible, of course, that such a cathartic effect is eliminated on American television from the very beginning, since television violence, due to its strict supervision, has lost its "realism" and "dynamism" in American programmes.

The speakers therefore emphasized that any link between juvenile delinquency and television violence is nothing more than a hypothesis - at least so far. The growing rate of juvenile crime in the USA and the falling rate of such crime in Japan cannot be explained simply by the different presentation of violence on television.

The speakers believe that apart from many other factors it is important whether violence on television is very different in its presentation from everyday violence. They feel that the kind of violence one sees, for example, in Samurai dramas - which has hardly anything to do with reality in modern-day Japan - will hardly induce any imitation on the part of the viewer. - In summary, therefore, one is justified to say that the current state of research in the context of television and violence allows all kinds of speculations as to how violence on television may affect young viewers.

EMERGING AREAS FOR COOPERATION BETWEEN EDUCATORS AND TELEVISION PRODUCERS

- With programme examples -

Dr. Edward L. PALMER
Children's Television Workshop,
New York

Looking back at 10 years of experience at CTW with the media and many aspects of education - experience which has also led to the production of some 1,300 broadcasting hours of Sesame Street - , Dr. Palmer presented new models and future perspectives for the cooperation of producers and researchers in the field of television, the aim being to allow producers and researchers to reach common objectives by way of their cooperation.

1. The "Library Model" - with videotheques in all kinds of communities offering a broad range of television programmes available to the public (corresponding, therefore, to public libraries).
   Currently, the huge inventory of television programmes available at broadcasting organizations is not accessible to the public. However, rapid developments in the home-video area (cassettes, discs, cable television, etc.) have now made the Library Model far more realistic. - Teachers, parents, and educators could get the information they need from video catalogues and thus select suitable programmes for their purposes. Videotheques would therefore offer particular benefits for non-readers or slow readers.
   (Reading guidelines on how to integrate television programmes in school lessons are already available for teachers. In addition, the Children's Television Workshop has determined that 24 % of all elementary schools in the USA already have their own

video sets for recording television programmes and playing them back later. This indicates that videotheques have a great future, at least at schools.)

2. The "Textbook Model" - so-called textbook programmes are being developed for special courses, learning objectives, and grades. In principle, however, textbook programmes can only be introduced if researchers and producers are willing to cooperate closely. Currently only a few institutes are conducting research in the field of teaching by television.

3. The "Pharmaceutical Model" - with the increasing popularity of video systems, cassettes can now be used as "prescriptions" for solving specific personal problems: For example when children are unhappy because their parents are getting a divorce, when children have to be prepared for going to hospital, when a young person has his first interview for a job, for children afraid of the dark, children suffering from diabetes, etc. Both children and adults may therefore derive a profit from such pharmaceutical programmes. Three important aspects should be noted in this context:
   a) Film and television programmes may help people overcome chronical and emotional problems that cause them many difficulties.
   b) Programmes serving this purpose are not necessarily suitable for public broadcasting.
   c) Such programmes can be used for many therapeutical purposes and should therefore be "prescribed" and supervised by therapists whenever necessary. This is essential to guarantee the rights and interests of the viewer.

(Two programme examples were screened to illustrate these points: a fairy-tale (cartoon) and a job counselling film for young people.)

In conclusion it is important to present the methodological steps that have already been tested by the Children's Television Workshop in the development and production of children's programmes on the basis of researcher/producer cooperation. As Dr. Palmer emphasized, this methodological approach should also be applied in the context of the three models already referred to:

1. Define the aim of the programme.
2. Determine the programme contents.
3. Define the effect the programme is to have on viewers and thei behaviour.
4. Assess the target group - their knowledge and their attitudes.
5. Conduct formative value tests at various stages in order to find out whether and if so what changes of the programme structure are required.
6. Test the finished programme in order to determine to what extent the objectives set have been reached and in order to recognize desired and/or undesired side-effects.

RESULTS OF THE GROUP DISCUSSIONS

Five working groups (conducted in English, German,and French) examinedthe concepts and ideas presented by the researchers and producers and also considered the programme examples they had presented. In the course of these discussions, the following opinions and views were highlighted:

- Emotions in television programmes should evoke appropriate feelings with the audience.
- In principle all emotions should be shown in children's programmes.
- Emotions and rational feelings must not be separated.
- Emotions should not be allowed to make children "prisoners" of television. Rather, children need a certain amount of freedom in order to "digest" the programmes they see both emotionally and rationally.
- While children and adults have the same emotions, children experience these emotions differently in the individual age groups. Their response to emotions and the way these emotions are handled is therefore age-specific.
- Emotions are not an independent means of drama. Rather, the presentation of emotions is linked to all the existing aesthetic values.
- Emotions should not be presented at any cost simply to create strong feelings with the audience.
- Programme contents must be constantly checked and re-checked for their credibility. The emotional contents of a programme and the style of presentation must be correct and credible.
- Emotions should not be exaggerated, as this might otherwise distort the way the viewer perceives human behaviour.

- The emotional responses of children watching television depend on their cultural background and mentality. With this in mind, therefore, the worldwide exchange of programmes may be somewhat problematic.
- Television offers children an opportunity to develop their emotions.
- Children can "digest" emotional impressions presented on television more easily and at a faster pace than they can handle comparable emotional impressions which they are confronted with in real life.
- The use of clichées increases emotional effects (risk of exaggeration). As children grow older, such clichée-like standardization must be replaced by a higher standard of differentiation. 'Bad people are not always bad, and good people are not always good.)
- Young people must be educated to understand television and to use it properly. The more efficient they are in learning how to use this new cultural technology, the sooner they will be able to derive advantages from television.
- Researchers and producers should cooperate more than hitherto in their studies of the medium. In so doing they should concentrate in particular on emotions conveyed by television and their effects. (This is an express recommendation of one of the German-language groups.)

FINAL DISCUSSION WITH ALL SPEAKERS

Chaired by:
Prof. Dr. Hertha STURM
University of Munich/International
Central Institute for Youth and
Educational Television

In opening the final discussion, Professor Hertha Sturm briefly repeated the subjects to be examined at the PRIX JEUNESSE Seminar, in so doing referring to various aspects of particular significance for the "practitioner":

- Emotions presented by television are very stable and are thus retained by the viewer for a long time. Cognitive knowledge "fades away" according to the so-called memory curve.
- Among other things, interaction analyses provide a closer look at specific characters in a film - eg if the emotions a character emanates are confusing and thus cause misunderstandings with the viewer.
- "Heidi" can be seen in many very different ways. How the viewer sees "Heidi" therefore depends to a great extent on his previous experience in life.
- The fear of losing an important person: Most children have experienced what it is like to suddenly lose an important person. But how do children handle this experience when characters they are acquainted with on television suddenly disappear from the screen? It is certainly not easy for programme producers to handle this problem carefully and conscientiously.
- It takes a certain period of time until a child is able to distinguish between emotions such as optimism, pessimism, anger, irritation, and happiness. As far as we currently know, such differentiation between emotions requires a verbal message and verbal

distinction. Breaks or pauses in a story are thus necessary to allow such distinctions to be integrated in the plot.

- We know that emotions are always connected with the state of physiological excitement. There are therefore many aspects still to be considered in this context by researchers and media practitioners.
- In our modern day and age, television experiences are often our primary experiences, while the experiences we have ourselves are only secondary. What can we do in order to counteract this trend and in order to eliminate the misrelation between "media truth" and the reality a human being experiences himself?

The so-called "Heidi syndrom" was also examined once again in the final discussion:

- Why has "Heidi" become such a worldwide success and how is the serial able to create such mass emotions?
- Cartoons leave out almost everything that is not directly concerned with the subject involved. As a result, they do not leave any space for details that are not absolutely essential for describing the story and the characters that appear in it.
- Cartoons make children sit spellbound in front of the television.
- "Heidi" is actually the right kind of subject for a real-life film. The cartoon format thus relegates the literary background of the story.
- Are our "genuine" experiences always as differentiated as we believe? The criterion should therefore be "right" and "wrong", and not "genuine" and "not genuine". But how do you create the "right" emotions with a young viewer?

- Children probably search for pseudo-experiences because adults give them too few genuine experiences.
- Television creates tension - but how does it relieve this tension? Most children sit in front of the television all by themselves - surrounded by all kinds of emotions.
- As most problems are not created by television in the first place, they cannot be solved or eliminated by television, either.
- Television does not replace human relations. Even when television is used as a therapy, it therefore cannot replace the therapist.

(It was Professor Sturm's intention to present questions, problems, and uncertain points in this final discussion, and not to offer apparent solutions merely for the sake of creating harmony.)

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28	Miloslav DOUBRAVA	Deputy Editor-in-chief Programme Department for Children and Youth Ceskoslovenská Televize	Jindřišská 16 CSSR 1115o Prag 1
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29	Bryan H. EASTE	Executive Producer Children's Programmes South Pacific Television	P. O. Box, 3819 Acukland/Neuseeland
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31	Olle ERIKSSON	TV Producer of Children's and Youth Programmes Sveriges Radio - SR2	S 1o5 1o Stockholm
32	Margit ERZBERGER	Redakteurin im FS-Familienprogramm Südwestfunk	Hans Bredow-Strasse D 757o Baden-Baden
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33	Tony FLAADT	Réalisateur Radiotelevisione della Svizzera Italiana	Casella postale CH 69o3 Lugano
34	Dr. Walter FLEMMER	Koordinator und Stellvertreter des Direktors für Erziehung und Ausbildung-FS Bayerischer Rundfunk	Rundfunkplatz 1 D 8ooo München 2
35	Charlotte FRANKE	Jouranlistin	D 8195 Pupplin 4o
36	Prof. Martin FURIAN	Mitglied des Rundfunkrats des Süddeutschen Rundfunks	Im Asemwald 2/1o85 D 7ooo Stuttgart 7o
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37	Henry GEDDES	President, ICFCYP- International Centre of Films for Children and Young People/Mitglied des Präsidiums der Stiftung PRIX JEUNESSE	6 - 1o, Great Portland Street London W1N 6JN/England

38	Ingeborg GEISENDÖRFER	Präsidentin der Deutschen UNESCO-Kommission/ Mitglied des Präsidiums der Stiftung PRIX JEUNESSE	Knappertsbuschstr. 1 D 8ooo München 81
39	Laura GLÄSER-WEISSER	Regionalreferentin für Afrika und Karibik TransTel	Bonnerstraße 211 5ooo Köln 1
4o	Dr. Marianne GREWE-PARTSCH	Verantwortliche Redakteurin für FERNSEHEN UND BILDUNG Internationales Zentralinstitut für das Jugend- und Bildungsfernsehen	Rundfunkplatz 1 D 8ooo München 2
41	Hans GROTHE	Chefredaktion ELTERN	Neherstrasse 9 D 8ooo München 8o
42	Erika GUTER-WACKERNAGEL	freie Journalistin	Lützenkirchenstr. 25 D 8ooo München 81
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44	Dr. Ellen HARTMANN	Psykologisk Institutt Universitet i Oslo	Postboks 1o94, Blindern Oslo 3/Norwegen
45	Dr. Terje HARTMANN	s. o.	
46	Anita HARTUNG	Dolmetscherin der von der Bundesregierung über INTER NATIONES eingeladenen Gäste Bayerische Staatsknzlei Besucherdienst	Königinstraße 11 D 8ooo München 22
47	Jutta HEIN	SIEHSTE - Fernsehmagazin für Kinder	ABC-Straße 21 D 2ooo Hamburg 36
48	Dr. Klaus HERDE	Mitglied des Staatlichen Komitees für Fernsehen/Leiter der Bereiche Kinder/Jugend/ Sport Staatliches Komitee für Fernsehen beim Ministerrat der DDR	Rudower Chaussee 3 DDR 1199 Berlin - Adlershof
49	Prof. Anthony W. HODGKINSON	Chairman, Screen Studios Clark University	Worcester, Mass. o161o/USA
5o	Johannes HOFLEHNER	Leiter der Abteilung Kinder-Programme Österreichischer Rundfunk	Würzburggasse 3o A 1136 Wien
51	Anna HOME	Executive Producer, Children's Drama Programmes British Broadcasting Corp. Television Centre	Wood Lane London W12 7RJ/England

52	Lutrelle HORNE	Director, International Productions Children's Television Workshop	One Lincoln Plaza New York, N.Y. 1oo23 USA
53	Jaromír HŘEBÍK	Generalsekretär der OIRT - Internationale Rundfunk- und Fernsehorganisation	U Mzazovky 15 CSSR 151 13 Prag 5
54	Karl-Heinz HUBER	Leiter der Münchner Redaktion HÖR ZU	Schellingstraße 39-41 D 8ooo München 4o
55	Pauline HUBERT	Responsable Rubrique Jeunesse Radiodiffusion-Télévision Belge	Cité de la Radio-Télévision 52, Blvd. A. Reyers B 1o4o Bruxelles
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57	Dr. Sabine JÖRG	Wissenschaftliche Mitarbeiterin Internationales Zentralinstitut für das Jugend- und Bildungsfernsehen	Rundfunkplatz 1 D 8ooo München 2
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58	Ruud KEERS	Head, Drama Department NCRV-Televisie	Schuttersweg 8 Hilversum/Holland
59	Prof. Dr. Martin KEILHACKER	Institut Jugend-Film-Fernsehen	Rubensstraße 2o a D 8ooo München 6o
6o	Jan KELDER	Producer/Director - Children's Programmes AVRO-Televisie	Hoge Naarderweg 3 Hilversum/Holland
61	Klaus KELLER	Redakteur FUNK-KORRESPONDENZ Katholisches Institut für Medieninformation e. V.	Am Hof 28 Postfach 1o1o88 D 5ooo Köln 1
62	Hella KELLNER	Redakteurin/Medienforschung Zweites Deutsches Fernsehen	Postfach 4o4o D 65oo Mainz
63	Trudy van KEULEN	Producer/Director- Children's Programmes IKON-Televisie	Borneolaan, 4 Hilversum/Holland
64	Hermann KUMPFMÜLLER	Direktor des Bayerischen Volkshochschulverbands	Fäustlestraße 5 D 8ooo München 2

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65	Jorge LANDA PORTILLO	Mejor Televisión para Ninos, A. C.	Sevilla 1o16 Mexico 13 D. F.
66	Dušan LECHAN	Dramaturg im Kinderprogramm Ceskoslovenská Televízia Bratislava	HR VDM Mlynská dolina CSSR 893 19 Bratislava
67	Dr. Willibald LEIERSEDER	Rundfunkbeautragter der Bayerischen Bischofskonferenz Zentralstelle Medien der Deutschen Bischofskonferenz	Kaiserstraße 13o D 53oo Bonn
68	Hyacinth LEO	Producer Children's Programmes Radio Television Malaysia	Jabatan Penyiaran Angkasapuri Kuala Lumpur/Malaysia
69	Susanne van LESSEN	Redakteurin im Vorschulprogramm Abteilung Bildung und Erziehung Zweites Deutsches Fernsehen	Postfach 4o4o D 65oo Mainz
7o	Laura LILJA-HAATAJA	Planning Producer Children's Programmes-TV1 Oy. Yleisradio Ab.	TV-Centre SF oo24o Helsinki 24
71	Dr. Gertraud LINZ	Bereichsleiting, Kultur und Wissenschaft Zentralstelle Fortbildung Programme ARD/ZDF	Cretzschmarstrasse 1o D 6ooo Frankfurt 9o
72	Paul LÖHR	Geschäftsführer des Internationalen Zentralinstituts für das Jugend- und Bildungsfernsehen	Rundfunkplatz 1 D 8ooo München 2
73	Marit LOEVDAL	Responsible for programmes up to 1o years Norsk Rikskringkasting	Oslo 4/Norwegen
74	Juan LOPEZ-MOCTEZUMA	General Manager Televisa Europa	Sto. Domingo de Silos 1 Madrid 16/Spanien

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75	Siegfried G. MAGOLD	Geschäftsführer - TELEPOOL Europäisches Fernsehprogramm-kontor GmbH	Sonnenstraße 21 D 8ooo München 2
76	Cathérine MALAVAL	Conseillère attachée à la Production Télévision Française 1	17. rue de l'arrivée F 7534o Paris
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8o	Hannelore MEYER-BREFORT	Journalistin	Berlinerstrasse 11 8ooo München 4o
81	Monika MOOS	Journalistin	Redecke 2 a D 452o Melle 8
82	Heike MUNDZECK	Journalistin	Hufnertwiete 4 D 2ooo Hamburg 6o
83	Theda MUFFLER-KLUTH	Leiterin des Kinder- und Jugendfilmzentrums der Bundesrepublik Deutschland	Küppelstein 34 D 563o Remscheid
84	Friedrich MUTH	Ministerialrat/Jugendwesen Bayerisches Staatsministerium für Unterricht und Kultus	Salvatorplatz 2 D 8ooo München 2
85	Gilbert MWANZA	Programming Officer Sambia Broadcasting Corp.	P. O. Box, RW 15 Lusaka/Zambia
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86	Per Gunnar NIELSEN	Director/Producer Children's and Youth Department Danmarks Radio	TV-byen DK 286o Sø̸borg
87	Mbulenge NKOSHIAV	Productrice de la série "Les Enfants et nous" La Voix du Zaïre Département de l'Information	B. P. 3164 Kinshasa/République du Zaïre
88	Inge NORDHOFF	Redaktion "spielen und lernen" Velber Verlag GmbH	Im Brande 15 D 3o16 Seelze 6
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89	Eulalia ONYANGO	Senior Producer/Children's Programmes Voice of Kenya Television	P. O. Box, 3o456 Nairobi/Kenya
9o	Tekin ÖZERTEM	Head Children's Department Türkiye Radyo Televizyon Kurumu	Nevzat Tandoğan Caddesi No. 3 Kavaklidere Ankara/Türkei
91	Adelheid OHLIG	Journalistin	Ysenburgstrasse 7 Gartenhaus D 8ooo München 19

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92	Monika PAETOW	Redakteurin, Programm-gruppe Familie Westdeutscher Rundfunk	Appellhofplatz 1 D 5ooo Köln 1
93	Edward L. PALMER	Vice-President for Research Children's Television Workshop	One Lincoln Plaza New York, N.Y. 1oo23 USA
94	Beate PETERS - HANSPACH	Dramaturgin in der Dramaturgie des Kinderfernsehens Fernsehen der DDR	Rudower Chaussee 3 DDR 1199 Berlin - Adlershof
95	Prof. Ithiel de SOLA POOL	Department of Political Science Massachusetts Institute of Technology Center for International Studies	E53-4o1 Cambridge, MA o2139/USA

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96	Prof. Dr. Fred RAINSBERRY	Ontario Institute for Studies in Education - OISE	252, Bloor Street West Toronto, Ont. M5S 1V6/ Canada
97	Haider Imam RIZVI	Producer, Children's Programmes Pakistan Television Karachi Centre	Stadium Road Karachi/Pakistan
98	Dodi ROBB	Head, Children's Television English Services Canadian Broadcasting Corp.	P. O. Box, 8478 Ottawa/Ont. K1G 3J5/ Canada
99	Susan RUDDY	President, Northrim Associates, Inc.	429, D Street Anchorage, Alaska 995o1 USA

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1oo	Khamaliah SALLEH	Producer, TV General Programmes Radio Television Singapore Department of Broadcasting Ministry of Culture	P. O. Box, 19o2 Singapore
1o1	Al Hash SAEED	Director of Programmes Dubai Radio & Colour Television	P. O. Box, 1695 Dubai/United Arab Emirates
1o2	Wolfram SEBASTIAN	Redakteur/Bildung und Erziehung Deutsche Welle	Postfach 1oo444 D 5ooo Köln 1
1o3	Rita SETHI-DUTT	Producer, Children's Programmes Doordarshan Kendra	Sansa Marg. New Delhi 11ooo1/ Indien
1o4	Dr. Gertrud SIMMERDING	Leiterin des Programmbereichs Familie und Schule Bayerischer Rundfunk	Rundfunkplatz 1 D 8ooo München 2

1o5	Monica SIMS	Controller Radio 4 British Broadcasting Corp.	Broadcasting House London W1A 1AA/ England
1o6	Prof. Jerome L. SINGER	Professor of Psychology/ Co-Director Family Television Research and Consultation Center	4o5, Temple Street New Haven, CT o6511/USA
1o7	Prof. Dorothy G. SINGER	Visiting Research Scientist (Yale)/Professor of Psychology/ Co-Director Yale TV Center	s. o.
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11o	Maija-Liisa SUTINEN- PITKÄNEN	TV Producer Programmes for Children and Young People Oy. Yleisradio Ab,	TV-Centre SF oo24o Helsinki 24
111	Dr. Tamás SZECSKÖ	Director, Centre for Mass Communication Research Magyar Rádio és Televizió	Akadémia u. 17 H 1o54 Budapest
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113	Alois SCHARDT	Leiter der Hauptabteilung Programmplanung Zweites Deutsches Fernsehen	Postfach 4o4o D 65oo Mainz
114	Dr. Hendrik SCHMIDT	epd/KIRCHE UND FERNSEHEN Verantwortlicher Redakteur	Friedrichstraße 2 - 6 D 6ooo Frankfurt
115	Dr. Bernd SCHORB	Geschäftsführer Institut Jugend Film Fernsehen	Waltherstrasse 23 D 8ooo München 2
116	Dr. Werner SCHWADERLAPP	Programmreferent des Programm- direktors Zweites Deutsches Fernsehen	Postfach 4o4o D 65oo Mainz
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117	Prof. Dr. Hertha STURM	Wissenschaftliche Leiterin des Internationalen Zentralinstiuts für das Jugend- und Bildungs- fernsehen	Rundfunkplatz 1 D 8ooo München 2

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118	Thomas THIERINGER	Journalist	Bauerstrasse 37 D 8ooo München 4o
119	Jos TUERLINCKX	Producteur/Service Enfants et Jeunesse Belgische Radio en Televisie	Cité de la Radio-Télévision 52, August Reyerslaan B 1o4o Bruxelles

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122	Dr. Peter WERNER	Leiter der Abteilung Familienprogramm-FS Bayerischer Rundfunk	Rundfunkplatz 1 D 8ooo München 2
123	Gerhard WIDMER	Redakteur in der Abteilung Familienprogramm/Redaktion Kindersendungen Sender Freies Berlin	Masurenallee 8 - 14 D 1ooo Berlin 19

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PRIX JEUNESSE COMPETITIONS, SEMINARS, SYMPOSIA, WORKSHOPS, etc.

CONTESTS

PRIX JEUNESSE INTERNATIONAL 1964
32 stations/24 countries/64 programmes

PRIX JEUNESSE INTERNATIONAL 1966
34 stations/25 countries/82 programmes

PRIX JEUNESSE INTERNATIONAL 1968
41 stations/31 countries/96 programmes

PRIX JEUNESSE INTERNATIONAL 197o
41 stations/3o countries/91 programmes

PRIX JEUNESSE INTERNATIONAL 1972
43 stations/32 countries/74 programmes

PRIX JEUNESSE INTERNATIONAL 1974
42 stations/32 countries/62 programmes

PRIX JEUNESSE INTERNATIONAL 1976
42 stations/33 countries/69 programmes

PRIX JEUNESSE INTERNATIONAL 1978
51 stations/37 countries/1o1 programmes

SEMINARS

PRIX JEUNESSE SEMINAR 1963
Preparation of PRIX JEUNESSE INTERNATIONAL 1964 - Drafting of Contest Rules

PRIX JEUNESSE SEMINAR 1965
The Significance of Television for the Young People of Today- the Adults of Tomorrow

PRIX JEUNESSE SEMINAR 1967
Entertainment Programmes for Children and Young people - Screen-Education

PRIX JEUNESSE SEMINAR 1969
A Cross-Examination of Television for Young People

1st/2nd/3rd PRIX JEUNESSE SYMPOSIUM
Preparation and discussion of future activities

PRIX JEUNESSE DAYS 1973
Child-Family-Television

PRIX JEUNESSE SEMINAR 1975
Sozialisation Processes in the Family

PRIX JEUNESSE SEMINAR 1977
Children and Parents and our Television Programmes

PRIX JEUNESSE SEMINAR 1979
Emotions as a Means of Dramaturgy

PRIX JEUNESSE ACTIVITIES OUTSIDE OF EUROPE

Programmes for Young People
SEMINAR ORGANISED IN COOPERATION WITH THE ABU, UNESCO AND NIRT IN TEHRAN/1972

Television for Very Young Children and Their Parents
SEMINAR ORGANISED IN COOPERATION WITH THE ABU AND UNESCO AT THE ASIAN INSTITUTE FOR BROADCASTING DEVELOPMENT (AIBD) IN KUALA LUMPUR/1976

Television for Young Children
FOUR-WEEKS TRAINING COURSE ORGANISED IN COOPERATION WITH THE ABU AND THE GOETHE-INSTITUTE AT THE AIBD IN KUALA LUMPUR/1978

In preparation: November 1979

The Child and his Environment
Health-Television-Education
SEMINAR ORGANISED IN COOPERATION WITH URTNA (AFRICAN RADIO AND TV-UNION), THE INTERNATIONAL CHILDREN'S CENTRE (Paris) AND GOETHE-INSTITUTE